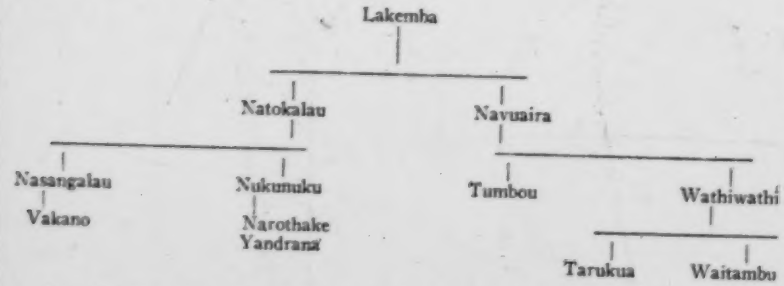
1: Hocart Y-5 (ca. 1920) 1929 OQ6 Lau OQ6
Lakemba

For "the purpose of feasts," Lakemba is divided into two districts: Natokalau, the North; Navuaira, the Southwest or West. The divisions are again divided as follows:



Levuka is not mentioned in these divisions, because its inhabitants stand apart, "They are foreigners," considered as people of Mbau.

Houses of Lakemba are all of Tongan style—oblong in plan with rounded ends, the roofs slightly convex. The houses stand on mounds (*yavu*) of the same shape, the height varying, only a few present day mounds being of any considerable height, notably one which has a double plinth. These mounds, or plinths, play a large part in Fijian tradition.

As a result of a Government regulation, almost every house has attached to it and built on the level ground a little hut which serves as a kitchen and family dining room. With few exceptions, all the houses present their flanks to the beach. In Tumbou, a door is built at the west end, and along the north coast some houses, I believe, if not all, have their doors in this position. In Wathiwathi, where the beach runs southwest to northeast, the door is at the southwest end, invariably to one side to avoid a post in the middle of the house. Inferiors enter at this door; superiors, by a door which is usually in the side facing the sea. Some houses have a door on each side.

It is in the *sue*, or lower end of the house, where the cold food is kept, kava is made, and inferiors sit. Usually the most important person sits toward the upper end with his back to the householder's couch, which is erected in the *longgi* (the upper end). This end in some houses is cut off by a curtain of bark cloth or a wooden partition.

The floor is of sand and pebbles strewn with coconut leaves and covered with mats (*tambakau*) about 8 feet by 2 feet, made of half coconut leaves plaited and stitched together. Over these again are laid the ordinary mats or *yamba* of *Pandanus* leaves. At the lower end of the house these mats are coarse with very broad strips, but where the more important people sit, the mats are usually finer. An honored guest is provided with a clean

1: Hocart Y-5 (ca. 1920) 1929 OQ6 Lau OQ6
Lakemba

352 285 mat. These mats and the bark cloth are stored in bales on the beams wrapped in old, coarse matting.

352 513 In some *longgi*, the couch on which the head of the household sleeps is simply a pile of mats; in others it is a long, broad stage spread with mats. The other members of the household sleep about the floor with their feet to the wall. In the old days, beds were piled up with grass and coconut leaves, five or six feet high all round the house, each wife having her bed.

352 353 Near the couches members of the household place their European wooden boxes in which they keep their clothing, scented oil, comb, mirror, and other odds and ends. At the lower end and at the sides of the house, hanging from the beams, resting on a beam, or placed against the wall, are kava bowls, kava cups, enamel cups, hurricane lanterns, and baskets.

342 Dwelling houses of married folks are called *vale soso*. The sleeping quarters of the young men are small ordinary houses called *mbure*.

Tumbou

361 The present site of Tumbou was first occupied by the Tongans. The people of this village moved down to the shore in 1868 or 1869 under the reign of Taliai Tupou. The remains of the old village Nakorovusa lies about half a mile higher up the Nakula stream. Only the moat and a few mounds on which the houses stood are left, all covered with a thick jungle.

552 As shown in the plan of Tumbou, given in figure 3, each house has a name, and it is customary to say, not "I am going to Isoa's," but "I am going to Vunisavisavi"; not "Salesi and his people," but "they of Matanalailai."

Some of these names are old, some are recent. Thus Wangganui was so called because the high chief's sister's son had been to school in Wanggaui, New Zealand. The name Niu Kinā was suggested by the fact that a teacher was in New Guinea. Manono is an old name; it refers to an island in Samoa, the place of origin of the Lemaki family. Tui Mereke's house is called Loa, after a village in Oneata; his mother was a lady of Oneata. Many house names are derived from Vanua Levu, more particularly Thakaundrove as: Thakaundroveiwai, Mbenau, Seanggangga.

621 614 Formerly a ditch or stream divided the village of Tumbou into halves or sides (*tambana*): Tumbou to the east, and Tai, the other bank, to the west. The village is also divided into clans known as *matanggali* (*mata*, face, eye, also group; *nggali*, subject to, or connected).

614 The subdivisions of a clan are called *mbati ni lovo* (sides or edges of the oven). "Sides of the oven," says my informant Meli, "refer to feasts; each edge has its own oven, but when the food is ready, the whole is put

1: Hocart Y-5 (ca. 1920) 1929 OQ6 Lau OQ6
Lakemba

as Tongan drapery with a black stencilled border, but the technique of it differs in the following particulars:

The pieces have to be beaten out with care to be like paper, whereas for Tongan drapery they are beaten out roughly; the pieces are called *vakathimba*, not *tutu;* pieces with holes in them or soiled or reddish in color are not admitted as they are in Tongan drapery; to collect enough pieces is therefore a lengthy process; it takes two, three, or four years; different pattern plates are used of a Fijian design. Plate IV show them to be purely geometrical. There is only one thickness, all the pieces running lengthwise; the pieces are not glued together but moistened with fresh water, placed so as to overlap and beaten till they adhere firmly together, a process called *thokothoko;* no black lines are drawn to divide the *lalanga;* in fact there are no *lalanga.* Some specimens have two patterns disposed in checkers; others, two alternating bands of patterns. Dark discs are painted on here and there, but are called *matanisea,* not *tukisea.* When the reddish rubbings are complete the sheet is handed over to an artist to put in a stencilled border called *potu;* some sheets have two borders; others have a third band down the middle; some have as many as four bands, but not in Lakemba. Fijian drapery is a noble thing (*metha vakaturanga*).

Mat Making

Mats are made of *kie* leaves. Mat making is rarely seen in Lakemba as most mats are brought from the Southern Islands. The process is as follows:

The leaves are dried in the sun for about three weeks; then cut with a shell into equal strips which remain attached at one end. The strips are made very fine for the border. The fringe is now made of colored wools, but is still called *kula* after the parrot that used to supply the feathers. Some mats have black strips inserted to form designs, but most are plain.

Fulanga mats are distinguished by their softness and are used for beds. Ono mats are small, rather stiff and made of very narrow strips two or three together with patterns in black. They are called *tambu kaisi* (forbidden to commoners), not that they were actually forbidden, but they were beyond their means.

Oil

Lau is famed for its scented oil, which is made as follows:

Coconut is grated to fill a basket, then baked in hot stones. Perfumes are added. A favorite one, sandalwood (*yasi*), is not found in Lau; the best comes from Mbua. When a piece of sandalwood has been procured, two or three young men will come in of an evening to rasp it. The dust of the sandalwood is mixed with the coconut, along with *mamba* fruit and *langakali* flowers. The mixture is then spread on a sheet of corrugated iron slightly tilted; the sun brings out the oil, which flows down into a bowl. Finally the pulp is squeezed to get out all the oil, which is bottled and corked with a stopper made of a leaf, rolled into a cone.

Tomeric is grated, mixed with water, and allowed to settle. It is then mixed with oil.

In Tumbou and Nasangalau if the sun will not shine when they want to "sun oil," the people sweep the floor of the church and the sun shines.

2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
Kambara

396 [284] Stringers (*kaiakisa*) are placed above the booms and securely lashed to them with sennit at every intersection. This lashing must be renewed often. The innermost stringer is thicker and stronger than the rest.

Deck. Breakwaters are inserted between the ends of opposite washstrakes. A deck of planks, built over the boom, covers the space between the washstrakes and extends beyond them on both sides. The rectangular hatch at each end is closed with planks in rough weather. Hourglass-shaped holes for the scull (*i sua*) are cut in the deck between the hatches and the outrigger. The scull is a long, slender oar, two thirds of which is manipulated below the deck. A well equipped sailing canoe has two sculls.

Two struts, one lashed to the fore corner of the deck platform opposite the outrigger, the other to the aft corner, extend to and are lashed to the tip of the head and stern boards respectively. On large, well-built canoes a low wooden rail (*koli*) is built along the edge of the deck opposite the outrigger side.

Mast, rigging, and sail. The mast (*i vana*) is a straight pole of *ndamanu* wood which tapers toward the head. Its length equals at least half the length of the canoe. It is topped with a masthead of greenheart. Either of two types of mastheads are used. One has a mast-prong, shaped like a crab's claw, [177] through which the halyards (*vakavakarewa*) are rove. The other has a truck (fig. 8) which the natives say is recent. Trucks, however, are shown by Williams (27, vol. 1, fig. opp. p. 88). The truck aperture is called *nggara ni vakavakarewa*. The mastheel is either stepped in a circular hollow cut in the deck amidships or it is pivoted in a solid socket (*vunga*) fitted to the deck at the same place.

[439 283] The rigging is usually imported rope, which is considered stronger than the native twist. The standing rigging consists of two shrouds, one forestay, and one backstay. The upper shroud (*i lomba levu*) and the lower shroud (*i lomba lailai*) run from the masthead to the central boom above the float. The forestay (*i tuku ni mua levu*) and the backstay (*i tuku ni mua lailai*) run from the masthead to the stay holes (*nggara ni tuku*) on the edge of the head and stern boards.

A curved mast-shore (*vangga loa*) extends from the lower part of the mast to the outer part of the central boom.

[285] The sail (*i latha*) is of the Oceanic lateen type. It is made of strips of pandanus matting sewn together with a sail needle (*saulatha*) threaded with sennit. Informants on Kambara say that besides pandanus, *kuta (Elaeocharis articulata)* was formerly used for making sails. [439] *Kuta* does not grow on Kambara. It was brought in long rolls about 65 cm. wide from Viti Levu and cut and sewn into sails on Kambara. The margins of the sail are turned down and sewn with a bolt rope composed of sennit. The head and foot

2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
Kambara

type of spear, called *tavaiongea* (cut on Ongea) was made on Ongea of *mbau* barbed with points of greenheart. The following description of a *tavaiongea* spear, formerly belonging to the chief of Fulanga, was obtained from an informant in Muanaithake.

> The shaft of the spear, of greenheart or *mbau* wood, was about 4 meters long. It had two very fine, strong points each about 15 cm. long, made of the tail of the *vai* fish. They were fitted to the wooden point of the spear shaft and tied securely with very fine black sennit (*mangimangi matai lalai ai lawa ni moto*), which was wrapped around the spear from the pointed end to the middle of the shaft. Above the points, secured to the shaft in the sennit, were six sharp barbs made of the same wood as the spear.

Ongea men say, however, that the *tavaiongea* did not have a point of bone.

None of the old men questioned had seen a bow and arrow, but they had heard that the bow was formerly made of mangrove, *moli* (trees of the *Citrus* group of Rutaceae), or *mbau* and tied with sennit. The arrow was made of a single piece of *mbau* or greenheart.

Exact information regarding the sling could not be obtained. Slingstones were unworked. No slingstones of baked clay were found.

Baskets

Baskets (*kato*) are made of plaited coconut leaflets. The most common type is the *kato mbolambola* made and used mainly by men for carrying raw and cooked food. The type is common in western Polynesia. It is called *'ato fili tasi* in Samoa and has been described by Buck (2, pp. 189-194, figs. 97-99, pls. 12, *B* and 13, *A-D*). Other coconut-leaf baskets made by men are the *kato musu* and the *kato vuni* used as food containers.

WOMEN'S CRAFTS

Barkcloth

DISTRIBUTION OF THE CRAFT

The distribution of tapa making in Lau depends on the quality of the local paper mulberry and on the presence of tapa making specialists, women who belong to certain clans and hand down their art and tools to their daughters. Paper mulberry is found on every island, but the best quality for making tapa is grown only on Namuka and Mothe, the tapa making centers of southern Lau. However, of the six islands studied, tapa is made also on the island of Kambara.

Southern Lau and Lakemba are known for the type of tapa made into long sheets, called *ngatu*. This is an acceptable gift in any presentation ceremony and especially in demand as tribute to the high chief at Lakemba. It is highly prized throughout Fiji. Barkcloth in Lau is made into sheets according to two methods which have been called in this study the Fijian and

2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
Kambara

287 531 line, and often used by many women on one island. The tapa makers of Namuka own a series of tablets in common, which were a gift from the wife of the late Ratu Finau. They are kept by the women of Nasoiya clan. According to the old women, tablets were introduced into Lau when the women learned to make barkcloth by the Tongan method. According to Fison (8, p. 162), designs used for tapa sheets in Fiji were formerly carved in relief on wooden tablets.

After a woman has beaten enough strips to make a long sheet of tapa, a day is set when the women of her company or of the village assemble early in the morning to help her join them. A woman who is expert at tapa making is in charge of the work. She is called *vakataututu*. The husband of the woman whose tapa is being joined provides a midday feast (called *i ngga ni kesakesa*) for the helpers.

The tablets are placed on a board or an old inverted dugout. A long strip of tapa consisting of two strips pasted lengthwise at the edges with *yambia* glue, is stretched over the tablets and the surface is rubbed with a piece of tapa dipped in *kesa* dye (p. 196). The surface is then rubbed with *yambia*, and strips are pasted crosswise, so that the piece consists of two thicknesses of inner bark. The crosswise strips are rubbed with *kesa*. The whole piece is shifted and the process and design repeated until all the strips have been joined into one large sheet covered with red brown rubbings. Long sheets of Tongan tapa are marked and measured by lengths called *lalanga*, which correspond to the length of the board or dugout (*papa ni kesakesa*).

The sheets are stretched out on the ground to dry in the sun. When dry some of the large design units such as circles and isosceles triangles are outlined (*tothe*) with black dye by means of a shell or a piece of broken imported slate. I have seen 30 women working on one sheet at the same time (pl. 2, *C*).

Long sheets of Tongan barkcloth are used in presentations such as tribute to high chiefs, ceremonial exchange, weddings, and deaths. The sheets are presented outstretched and are held along the edges by women. Sheets of Tongan barkcloth are frequently cut into smaller pieces to be worn as a kilt or a wrapping for the whole body to protect it from the mosquitoes or the cold. Tongan barkcloth is also used for bedding and draperies.

Mats

Pandanus-leaf mats

285 Mat (*yambe*) making from pandanus (*kie*) leaves is a specialized industry confined to the women of certain islands in Lau. Among the islands visited pandanus mats are made on Fulanga, Ongea, and Kambara.

2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
Kambara

The process of making mats from pandanus leaves proceeds as follows: 285

The leaves are cut from the pandanus trees in the dry season. The spines are removed from the midrib of each leaf and the spiny edges of the leaves are cut off by means of a *kuku* shell. The leaves are spread on the ground in the sun (a process called *singa ni kie*) during the day and taken in at night until they lose their greenness (about one week). Each leaf is cleaned and flattened with a *walui* shell. Holding one end of the leaf in the left hand the mat maker scrapes the leaf away from the body with a shell held in the right hand. Twenty or more leaves are rolled into a large coil (*vakaveveu*) and tied with a piece of pandanus. The coils are rolled in a mat and stored until needed.

Before plaiting the dried leaves are flattened out with a *walui* shell. Then the mat maker, relying on her eye, splits the leaves with a *kuku* shell into the required widths for wefts. She begins splitting at about 30 cm. from the base of the leaf and works toward the pointed end, away from her body. Then she turns the leaf and, with the pointed end toward her body, splits about 20 cm. toward the base end, so that about 10 cm. are left unsplit.

The plaiting (*toli*) is commenced by crossing two butt strips. Plaiting techniques are simple. The basic technique is the diagonal check weave of single wefts which vary from 3 mm. to 4 cm. in width. One, two, and three twill weaves are used for ornamentation. The wefts in the border are usually narrower than those in the main body of the mat.

To make very fine, white mats the pandanus is prepared by a slightly different process. The green leaves, after having been stripped of their spines, are rolled into coils, tied, and boiled in fresh water for about half an hour. After the coils are untied and unrolled and the leaves are straightened by pulling, the leaves are dried in the sun for several days. The following types of pandanus mats are made in southern Lau:

Floor mats. *I tholo* is a large coarse floor mat used in the lower part of the house. *I thoni ni vale* is a fine floor mat used in the upper part of the house. *I tevutevu* is a floor mat with a wool border. Fine floor and sleeping mats are preferably fringed with imported yarn in bright colors. The value of mats is measured to a large extent by the number of rows of wool in the border. A mat completely bordered with wool is called *mbatchi wa vivi*. A mat with a wool border only on one side is called *mbatchi ndua*. 285 352

Sleeping mats (yambe ni mothe). *I kendre levu* or *i tonggitonggi* is a mat about 2 meters wide and 3 meters long made of rather narrow wefts. It is sometimes decorated with a border of wool and occasionally with black geometric designs. Sleeping mats are placed on the floor at night and rolled up in the morning. *Mbatchi mbara* is a large mat used to cover the couch (*vata*). The edge of the mat facing the lower part of the house is ornamented with several rows of wool. *I kendre lailai* is a mat used for infants (*yambe ni ngone*). It is soft and consists of fine wefts about 45 by 60 cm. *Tambu kai si* (forbidden to low ranking commoners) is made only on the island of Ono. The wefts are very narrow and of triplé thickness. It is a rare, valuable mat. The only mat of the *tambu kai si* type I saw was in the house of the chief of Nggalinggali on Kambara. The mat was 2.7 meters long and 1.8 meters wide. [554]

2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
Kambara

285 352 with wefts 3 mm. wide. It had a border of black geometric designs and a wool fringe.

A kava mat (*yambe ni yanggona*) is slightly larger and coarser than a baby mat. It is unornamented.

An eating mat is long and narrow with coarse weave. One used in the high chief's household in Lakemba was about 28 meters long and 3 meters wide, with wefts 2 cm. wide. The edges were fringed with pandanus.

285 531 *Yambe volavola* are pandanus mats decorated with black geometric designs in twill or check weave made with wefts dyed black. The designs are placed across the entire surface of the mat in lengthwise or diagonal bands or lines, at the corners of the mat in triangles, or around the edge of the mat as a border (fig. 18). The designs are named. A zigzag line is called *wangga ni vasua* because it resembles the *vasua*, a shellfish. A border composed of short [386] parallel diagonal lines is called *somovuni*. The black dye (*somo*) is made of *sikethi* (p. 89).

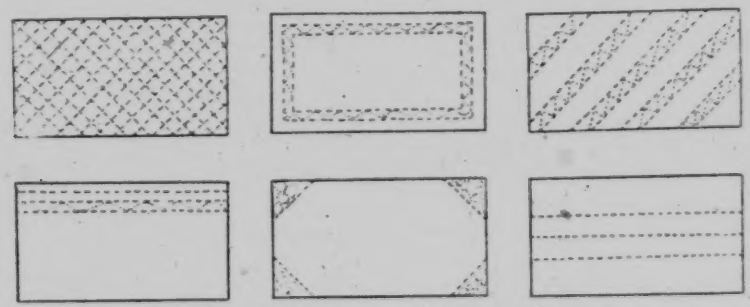


FIGURE 18.—Sketches of mats, showing design placement.

285 [354] According to aged informants, a very soft mat, called *latha*, was formerly used as a sling to carry infants on the back or the hip. The *latha* was of fine weave and about 2 meters long and 45 cm. wide.

[292] Another fine mat, the *tawala*, was formerly used as a dancing kilt. One corner of the mat was bent down and the mat was tied around the waist with a piece of barkcloth or sennit. Old mats worn by mourners are also called *tawala*.

[622] A very fine, white mat, called *tawake*, was tied to the mast of a chief's canoe as a flag or emblem of rank.

[237] Natives say that mat fringe, although called *kula* (red parakeet), was formerly made of rooster feathers or of the inner bark of the *sitchi* in southern Lau. The feathers from the red parakeet were used to fringe mats in the Moala group but not in southern Lau, according to informants.

2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
Kambara

COCONUT-LEAF MATS

Coconut-leaf mats, which have no trade value, are made throughout the Lau group. There are two types, the *tambakau* and the *mbekambeka*.

The *tambakau* mat is made by either a man or a woman out of a single young, tender coconut leaf. The leaf is dried in the sun until it turns yellow brown. Then the midrib of the leaf is trimmed and the close leaflets are plaited from the midrib outward. The ends are turned under and worked into the weave. *Tambakau* mats are used as mat cushions on the floor of the dwelling house to protect the floor mats. They are also used as door screens.

Mbekambeka are rough mats made easily and quickly by either men or women, and used for door screens, fish ropes, and protective coverings for rolls of dried pandanus, pandanus mats, and barkcloth. The *mbekambeka* mat is made out of a single mature coconut leaf. The midrib of the leaf is trimmed and split lengthwise. The open leaflets of each half are plaited from the midrib out, and the halves are rejoined by braiding together the ends of the leaflets, starting at the upper end and working toward the lower end of the leaf.

BASKETS

The most common type of women's basket in Lau is the *kato tchina*, which is common in western Polynesia. The type is called *ola tu* in Samoa and has been described by Buck (2, p. 198; pl. 14, *B*). Other women's baskets are the fishing basket (*noke*) and the carrying basket (*ketekete*).

Baskets of pandanus made by the method of right-angled plaiting have been introduced recently into Lau from Fiji proper. *Walaki* baskets of the coiled type are made in Lau and are imported from Rotuma. *Walaki* baskets of the twined type are not made in Lau but are imported from Fiji proper.

Temporary plates (*i tambe*) of the common western Polynesian type (called *mailo* in Samoa, Buck, 2, p. 183; pl. 12, *C*; fig. 91), made of open coconut leaflets, are used for feasts in Lau and discarded immediately afterwards.

Permanent trays made of closed coconut leaflets are called *lalakai*. They are used by persons of high rank only and are rarely seen in southern Lau.

COCONUT OIL

Coconut oil (*waliwali*) is made only by women in Lau. Usually the women of a household or a subclan cooperate in the task. The Lauans like their coconut oil strongly and pungently scented, so gathering and combining fragrant flowers, fruit, bark, leaves, and roots is the first step in the process of oil making. The following plants are used:

2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
Kambara

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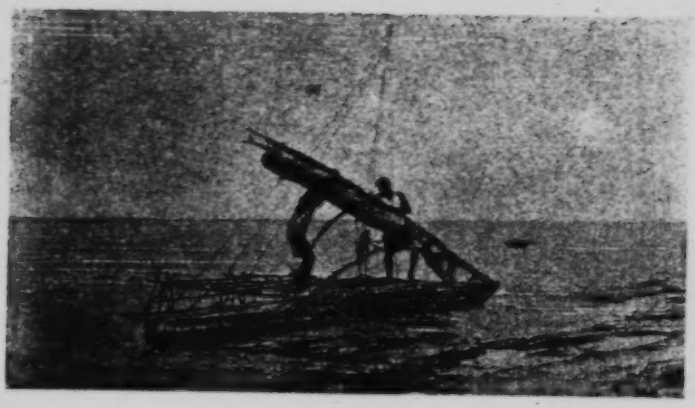

A

B

A, TWO BOYS FURLING THE MAT SAIL OF AN OUTRIGGER SAILING CANOE. B, SMALL CANOE UNDER SAIL IN ONGEA LAGOON (PHOTOGRAPH BY E. H. BRYAN, JR.).

[End Plate 5]

3: Thompson E-5 (1933-1934) 1940 OQ6 Lau OQ6
Kambara

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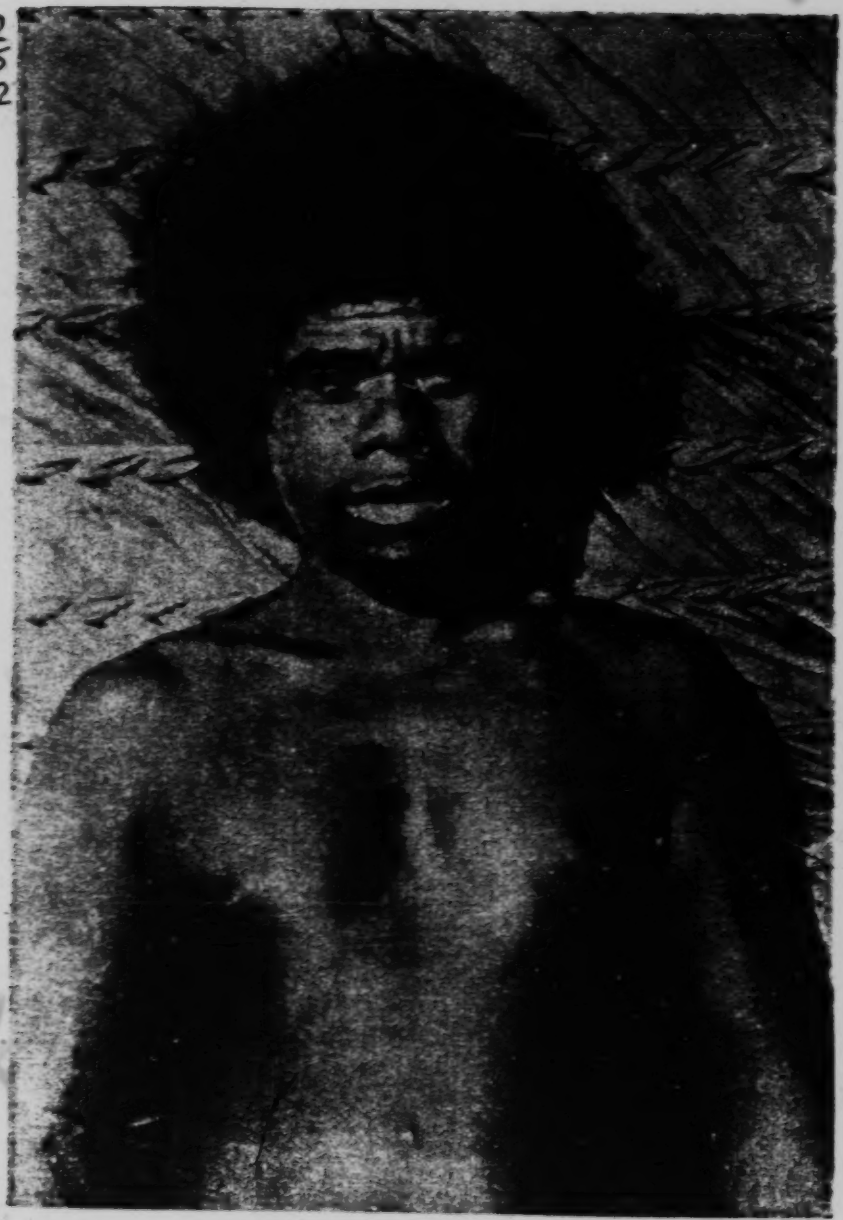

A YOUNG MAN FROM FULANGA

[FACING p. iii]

3: Thompson E-5 (1933-1934) 1940 OQ6 Lau OQ6
Kambara

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291
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285
516

A Fijian Fishergirl

She wears a bright red *lavalava* and in her hair a sprig of fragrant leaves. Around her neck, tangled in a garland of tiny flowers, hangs a pair of imported diving goggles.

[Facing p. 14]

9: Bryan N-5 (1924) 1924 OQ6 Lau OQ6

PRELIMINARY REPORT ON THE LAU GROUP, FIJI.

by E. H. Bryan, Jr.

(Whitney South Sea Bird Expedition, July to October, 1924.)

Introduction.

101 [131] The Lau or Eastern Group, of Fiji, consists of about 40 islands or clusters of islets and numerous reefs, extending from S.16° 40' to S. 19° 15' and from 178° 20' W. to 179° 30' W. It constitutes [648] a frontier between Fiji and Tonga, and has in past years been the 144 scene of numerous invasions from the latter group. On several of the islands the Tongan strain is quite noticeable. The majority of the islands are inhabited by an industrious people, who live on 231 241 262 fish, pigs, fowl, and yams, sweet potatoes, taro, and manioc and 245 bananas, which they raise extensively for local consumption. The main product of the islands is copra which is dried in quantity from the extensive groves of coconut palms. Many of the men are 322 skillful carvers, making attractive yaqona (yang-gona) bowls, combs, clubs, wooden pillows, and canoes. The women weave mats from the 285 287 824 leaves of the Pandanus, and beat out the sap wood of the paper mulberry (Broussonetia papyrifera) into a bark cloth called masi, the process being called samusamu.

133 There are three types of islands in Lau, as follows: limestone, volcanic, and a combination of both. Portions of some of the islands are sandstone, but no island is completely made up of this material. The types are so distinctive that they may be identified at a glance.

The limestone islands are exceedingly rough. The material is upraised coral reef. Their surface has been eroded into sharp ridges or hummocks separating deep pot-holes with jagged-faces. The coast line includes deep bays, rugged cliffs and isolated rocks; all typically under-cut at the water's edge. This gives the smaller

[ONGEA ISLANDS]

13 From the latter[1] a good trail leads across the central flat to the
[487] village. The bay on the south side of Ongea Levu is too shallow for vessels larger than small cutters to enter.

317 There is no fresh water other than rainwater which is caught and stored in a cement cistern at the village.

136 No wild animals other than rats, lizards and snakes occur on these islands. There is a large green lizard called "vokai" by the natives, and one (perhaps two) species of gray-brown snakes. The natives report wild goats, but neither they nor their tracks were seen..

361 All the inhabitants, about 100 in number, live in the village
[161] on Ongea Levu, but they cultivate considerable areas on both Levu
241 and Ndriti. The principal products raised are manioc, sweet potato,
245 yams, taro and bananas. The coconut groves are not so extensive as the area of the islands would permit, but they apparently produce sufficient copra to supply the humble wants of the natives.
181 The people are industrious and fairly intelligent despite their
144 isolation. There is a more or less distinct Tongan cast. Wood
320 carving, mat weaving and tapa beating are carried on to some extent,
285 and numbers of canoes are cut in the thick woods. Pigs and a few
287 fowl are raised, and dogs are kept as pets.
231

[1] [i.e.--anchorage on the west side of Ongea Levu. --analyst]

[FULANGA I]

312 Water is available only at the villages where rainwater is caught and stored in cement tanks.

13 The limestone hills are thickly covered with the usual lowland forest. The flats on both sides support extensive groves of coconut palms and cultivated areas. Mangrove thickets border the S.W. side of the lagoon.

The animals include birds, rats, lizards and probably snakes, although none of the latter were seen, except the banded water snake. [231] The natives have domestic fowls, pigs and dogs. Mosquitoes present.

361 There are three small villages on Fulanga. Muanaithaka [161] and Muanairu are close together on the south ocean side. The former has a population of about 200, living in 40 houses; the latter is much smaller, about a dozen houses and 40 inhabitants. Naividamu is situated on the N.W. arm, on the lagoon side. It has a population 487 of 64, living in a dozen huts. The three villages are connected by a good path.

181 462 [226] [241] [321] [285] [287] 295 241 The people appear prosperous and fairly industrious. The women catch fish and dive for shell fish and oysters within the lagoon. The men do the reef fishing and cultivate the fields. Canoe making and some carving is done, and the women weave mats and beat out masi (tapa). Some little copra is cut and shipped and the usual crops of sweet potatoes, yams, manioc and bananas are grown, the latter for local consumption only.

13 6. MOTHE is a moderate size volcanic island, 18 miles north of the Yangasa cluster and 12 miles N.E. of Namuka-i-Lau. The barrier reef which surrounds it stretches 7 miles to the south-west in a sweeping horn called Napotu, and also encloses a small limestone island, Karoni.

Mothe is 2 1/4 by 2 miles, with smooth, brown, grassy slopes rising to 590 feet in a tree capped peak, Dilli Na Kotu. These slopes are cut by several deep valleys, in which flow small streams of murky water. The beach and valley bottoms are lined with littoral and lowland trees and groves of coconut palms. Much of the beach is sandy. There is a wide, flat reef fringing the south and east sides.

Small cutters can enter the lagoon by a passage near the middle of the east side, east by north from Karoni. For larger vessels there is good anchorage (called Na Kuku) off the N.W. end of Mothe (outside the reef).

Besides the grass there is considerable scrub, ferns, and scattered Pandanus and Casuarina trees on the hills. The summit forest tuft consists of lowland trees only, which have worked up the valleys.

Animals, other than birds, include rats, lizards and banded water snakes.

361 There are two villages: Nasau, the larger, on the south point, and Leva or Na Koro a scant half mile up the east coast in a small bay. Both are surrounded by extensive groves of coconut palms.

226 There is much fishing, a little cultivation, and some masi beating
241 and mat weaving. Pigs and fowl are raised.
287
285
231

13 Karoni is 2 1/4 miles south south-east from the south point of Mothe. It is a typical rough limestone island, supporting a thick growth of trees. The main island is sub-circular, but a number of small islets complete the circle. The east and south sides

361 [ONEATA I]

[61] certainly more than the reported 25 houses. Makuiloa is much smaller,
366 with 21 houses and 85 people. There is a store at each village,
199 Chinese at Wainggori, Japanese at Makuiloa. The people seemed
181 friendly, courteous, generous and sincerely religious. There was a
144 noticeable Tongan element.

241 Quite a little agriculture is carried on by the natives, good corn (maize) being raised in addition to the usual sweet potatoes,
181 yams, manioc, taro, bananas, and pumpkins. The people are prosper-
285 ous and industrious. Some little mat weaving, masi (tapa) beating,
287 and wood carving is done.
332

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with troubled eyes on the burnt houses, the trees destroyed, and the canoes and other property wilfully smashed. And among other things that had been destroyed in the fighting was the great drum of Matokano.

"Now, as you know, sir, Ono is but a poor land for trees, and we have no *vesi*, the fine timber tree that is so useful to us people of Lau, and we have to go over many miles of ocean to get *vesi* canoes, bowls, and other things from our brothers of Kabara Island. But the distance is great and the dangers many, and that is why our ordinary fishing canoes, as you have seen, are made only of hollowed coco-nut trees, joined in the middle—though for long journeys we must needs have *vesi* canoes, for they are the iron ships of us Lau islanders. So Tui Matokano gathered his people together and told them to prepare much *gatu* (native cloth) and to weave the fine mats of Ono, and get ready for a *solevu* (a bartering) at Kabara. And good was their sailing to Kabara, and the gods were favourable, and they obtained four canoes and many bowls and a great new drum whose like had never been seen before. It was of rich red *vesi* wood, smooth as a polished stone, and half as high as a man did it stand. And the sound of it was better than Tui Matokano had ever heard before.

"And one day Tui Matokano said, 'Here is

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when he is about. You know the light *kato* (palm-leaf baskets) that are often thrown away empty about the town. 'Ulupoka' delights to climb into these, and sometimes when there is not a breath of wind one may see a basket suddenly go rolling along across the grass. Then we know that 'Ulupoka' has got into it."

The others all nodded their heads in acquiescence, and murmured "*Sa dina*" ('tis true).

THE FISHING OF THE SACRED "YAWA."

On another night we were speaking of fishing, and of the best-flavoured fish; for when one gets down to the primitive life one's thoughts turn naturally to food, and I was no exception, for there was not much else to talk about.

"The *saqa* is good, and the *kanacé* is good, but the *nuqa* is sweetest of all," said the native magistrate, a noted fisherman, who was sitting next to me.

"True are your words, sir," said a Doi man, sitting opposite; "but I think you cannot have tasted the *yawa*, the great fresh-water fish of Vanua Balavu."

"No. What is that, Rusiate?" replied the native magistrate.

"It is the sweetest fish in all the world, sir," replied Rusiate; "but it is sacred to the people of

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dered with shady bread-fruit trees and carpeted with beautifully kept short turf, we came suddenly in the darkness upon an avenue of living torch-holders, all seated cross-legged as a mark of respect, and holding aloft their flaring torches of tied up reeds. In each man's hand was a piece of broad banana leaf, hollowed to form a cup, and filled with sand, into which the dropping fiery fragments of the torch were caught. The dancing lights threw into strong relief the powerful features of the men, sitting silent as a row of graven images; while dimly in the shadows behind could be seen rows of spectators, men, women, and children, all silent and motionless until we reached the appointed spot, when, at a given signal by the chief, the deep *tama* was given by a hundred throats, a sound impossible to set down on paper, but not unlike a long-drawn exclamation, "o-o-a."

Taking our seats at one end of this double line, beneath a square canopy of bamboos and many-fronded palm leaves, we found that all was in readiness for the *Kavakavanua*, or ceremony. First of all appeared at the far end of the line a pair of very old men, facing us and kneeling side by side, and holding up on their folded arms a small oblong *tabakau*, or mat of woven coco-nut leaves. They then advanced, still on their knees, and in perfect time, progressing by a curious

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in the morning whether, even at this day, the ancient heathen observances of Dakuwaqa,[1] the shark-god, still lingered among the people.

I had noticed one of my policemen among them, and next morning, after a few questions on other matters, I said, "By the way, Apenai, what was that little talk of Dakuwaqa I heard among you men at the wharf last night?" Apenai looked a bit confused, and then replied, "Oh, no, sir; I had nothing to do with that. I had only just arrived when they started to lower the *Yaqona* to Dakuwaqa. They are *lialia*[2] to do such things in these enlightened times. It is true, sir, that this morning it was found that the *Yaqona* had been accepted and taken away; but, perhaps, it was not Dakuwaqa after all. No one believes in Dakuwaqa nowadays." But, for all his protests, I firmly believed that my trusty constable had had more than a passing interest in the little tribute to Dakuwaqa, and I decided to ask Adi Letila to tell me more of this mysterious creature, the shark-god who patrolled these waters and disturbed even the official minds of "the force."

That afternoon I found the old lady just putting away her stencilling outfit of cut banana leaves and *kosa* dyes; for she had had a busy day, for all her seventy odd years, at designing the brown and black patterns on a huge sheet of

[1] Literally, the hull or back of a ship, implying his enormous size.
[2] Foolish.

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"And many canoes they gathered together and they arranged that Matawalu should lead them in the fight. And much food did they prepare for their sailing. But before they left they *buli'd* Rasolo as the *Sau* of Lakeba; and the manner of it is as follows:

"From ancient time Lakeba has been divided into two halves (after Delanikoro, the first town founded by Tui Lakeba, the god, had been scattered), and these halves were called Na Tokelau and Vuira. And when a chief was about to be *buli'd* as *Sau*, *Yaqona* was prepared; and then Ramasi, who was always the Tui Nasaqulau (Nasaqualau being the leading town of the Na Tokelau half) took the right arm of the chief and bound some white *masi*[1] round it; and Tui Tubou (Tubou being the leading town of the Vuira half) took the left arm and did likewise, while Na Rewadamu placed a turban of the finest *masi* on the head of the *Sau*.

"And when they arrived at Lakeba they landed at a lonely place on the coast between Nasaqalau and Yadrana and quickly marched across the island and over the great hill, instead of coming by the usual road round the beach. And one of the Levuka men saw, through the open doorway of his house at Korovusa, something white fluttering in the distance over the shoulder

[1] Fine white gauzy *tappa* or native cloth.